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FOR IMMEDIATE RELEASE
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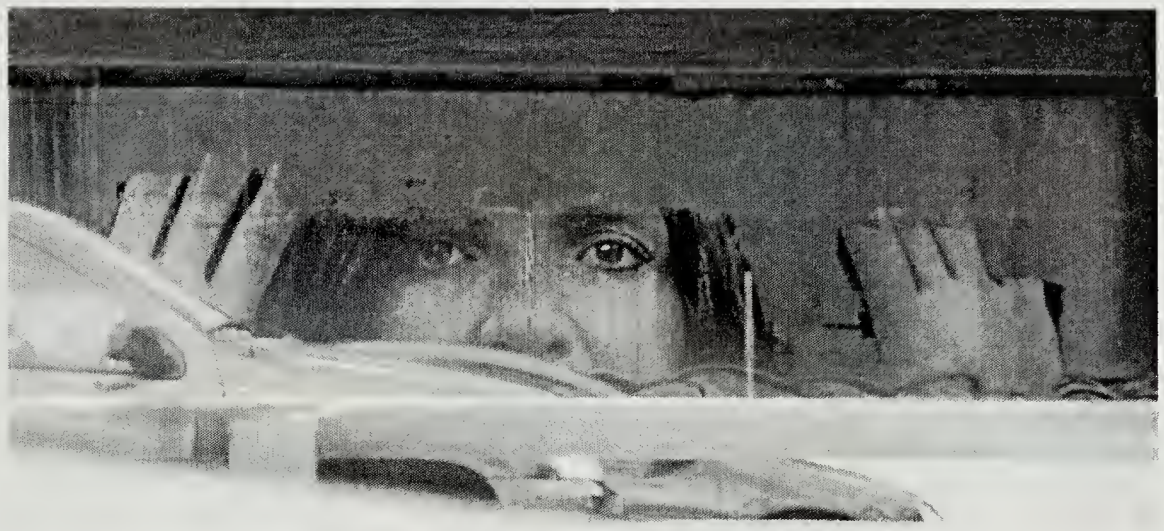

Image: *Los Angeles Now,* Phillip Rodríguez, 2004.

STOREFRONT FILMS PRESENTS:

The New York premier of
Los Angeles Now (Directed by Phillip Rodriguez)
plus
a selection of vintage L.A. industrial and experimental films

Periodically, Los Angeles emerges from its traditional role as a Hollywood backdrop and takes center-stage as the subject of cinematic inquiry. These urban investigations help lift the shroud of mystery that hangs over a city primarily recognized in its celluloid visions. The following collection of nonfiction and experimental films, spanning over three decades in their making, explores the various landscapes – cultural, social and geographic – that constitute the City of Angels.

This screening has been programmed by Jake Perlin (BAMCinématek) and Tal Schori (Storefront) and is made possible in part by the generous support of American Apparel. Images available upon request.

Tuesday, August 30th, 7:30 p.m.
@ Anthology Film Archives (32 Second Avenue at 2nd Street)
$5 Admission; Free to members of Storefront and Anthology
Reservations can be requested via email: rsvp@storefrontnews.org.

PROGRAM

The Mystery of Life (As Discovered in LA), D. Angerame, 1982, 3 min.

Pasadena Freeway Stills, G. Beydler, 1974, 6 min.

Pathways to LA, American Airlines, mid-60s, 6 min.

Los Angeles Now, Phillip Rodriguez, 2004, 60 min.

Los Angeles Now
Directed by Phillip Rodriguez
60 minutes / Color / 2004

Once the whitest city in America, Los Angeles is now the most multicultural city in the history of the world. Once an empty, bucolic space, L.A. is now a disorienting megalopolis. Yet the city's cultural transformation has gone largely overlooked by the media, the movies, and even by the many of the city's residents themselves. The entertainment industry continues to churn out counterfeit and outmoded images of L.A. while ignoring the many new stories emerging

Storefront
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Art and Architecture

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from the city's increasingly diverse population.

The issues explored in Los Angeles Now are relevant well beyond the borders of the city. Many agree that Los Angeles serves as a diagnostic for other urban centers. Cities from Hartford to Las Vegas inevitably face the influx of immigrants, the cultural confrontations, and the urban sprawl. If the future were a place, Los Angeles would be it. Los Angeles Now provides a much-needed starting point for imagining our American future.

Storefront Films

The place is shaped like a slice of pizza, and it's not much bigger, but there's nothing small about the visions on view at Storefront for Art and Architecture. Art exhibitions at Storefront, which operates on a shoestring, have been putting museums to shame for years.
– The New Yorker

Founded in 1982, Storefront for Art and Architecture is a nonprofit organization committed to the advancement of innovative positions in art, architecture and design. As a crucial element in Storefront's program, Storefront Films embraces cinema and highlights its significant role in representing the built environment.

Screenings are free to Storefront members and $5 to the general public. To make reservations please rsvp to: rsvp@storefrontnews.org. For more information or to become a member of Storefront please visit, www.storefrontnews.org.

This program is made possible in part by the generous support and contributions of Anthology Film Archives, the New York City Department of Cultural Affairs and Storefront members.

Storefront Films – Fall Schedule

Tuesday, September 27, 2005
Trans:it – The documentary cycle
(The Invisible Community; Ruins for the Future; Fluid Cities)
Directed by Bartolomeo Pietromarchi
126 minutes / Color / 2003 - 2004

Tuesday, October 18, 2005
Rani radovi (Early Works)
Directed by Zelimir Zilnik
87 minutes / Black and White / 1969

Tuesday, November 29, 2005
Themroc
Directed by Claude Faraldo
100 minutes / Color / 1972

Storefront
for
Art and Architecture

08.30.05
Los Angeles Now
plus
a short program of vintage L.A. industrial and experimental films
This screening has been co-organized with Jake Perlin, Film Curator at the Brooklyn Academy of Music.

Los Angeles Now
Directed by Phillip Rodriguez
54 minutes / Color / 2004

Once the whitest city in America, Los Angeles is now the most multicultural city in the history of the world. Once an empty, bucolic space, L.A. is now a disorienting megalopolis. Yet the city's cultural transformation has gone largely overlooked by the media, the movies, and even by the many of the city's residents themselves. The entertainment industry continues to churn out counterfeit and outmoded images of L.A. while ignoring the many new stories emerging from the city's increasingly diverse population.

The issues explored in *Los Angeles Now* are relevant well beyond the borders of the city. Many agree that Los Angeles serves as a diagnostic for other urban centers. Cities from Hartford to Las Vegas inevitably face the influx of immigrants, the cultural confrontations, and the urban sprawl. If the future were a place, Los Angeles would be it. Los Angeles Now provides a much-needed starting point for imagining our American future.

09.27.05
Trans:it – The documentary cycle (The Invisible Community; Ruins for the Future; Fluid Cities)
Directed by Bartolomeo Pietromarchi
126 minutes/ Color / 2003 - 2004

The three-year project Trans:it consisted of field research and result synthesis conducted in three phases and then developed and translated into a cycle of three documentaries. The documentaries were intended as both tools for critical analysis and as a means of curating the process, given that video is a medium ideally adapted to the fluidity of the themes analyzed. Artistic and curatorial practices were not considered as products but rather as processes within which the film medium was used to restore and display material not primarily intended for exhibition. The documentaries include interviews with curators, architects and critics and present works of art and interventions, described by the artists themselves. The first phase took place in France, Italy and the Netherlands (The Invisible Community 2003); the second in Germany, Bulgaria, Romania and Serbia (Ruins for the Future 2004); and the third in Greece, Cyprus and Turkey (Fluid Cities 2004).

Storefront Films

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Founded in 1982, Storefront for Art and Architecture is a nonprofit organization committed to the advancement of innovative positions in art, architecture and design. As a crucial element in Storefront's program, Storefront Films embraces cinema and highlights its significant role in representing the built environment. To inaugurate the series, Storefront expands its ongoing investigation into border conditions and the work of artists practicing at the borders of art and architecture. Focusing on two contested landscapes of the Americas – the US/México border and the Panama Canal – the first pair of screenings sheds light on the various narratives – personal, commercial, bureaucratic and territorial – that shape these regions. Following these screenings will be the short films of Yves Klein, whose architectural projects are the subject of an exhibition at Storefront in March. These films are being shown together for only the second time in the US. Storefront Films uniquely serves the general public by providing the only New York City venue that regularly engages film's relationship to architecture and the built environment. Screenings are free to the public and reservations will be available for Storefront and Anthology members. To make reservations please rsvp to: rsvp@storefrontnews.org. For more information or to become a member of Storefront please visit, www.storefrontnews.org.

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Schedule

All screenings begin at 7:00.

01.25.05
Border Films
Selected by Raúl Cárdenas of *Torolab*, Tijuana, México

Founded in 1997 under the direction of Raúl Cárdenas Osuna (Mazatlán, 1969), *Torolab* is a spatial and contextual research laboratory located in Tijuana. It specializes in the design and construction of projects in marginal areas of the city, fostering interaction between diverse artistic languages.

The screening will be presented in conjunction with an installation by *Torolab* at Storefront, on view January 11 – February 19, 2005.

Storefront for Art and Architecture is pleased to introduce the first in a new monthly series of film screenings at Anthology Film Archives:

FROM THE OTHER SIDE
Directed by Chantal Akerman
99 minutes / color / 2002

Tuesday, January 25th
7:00pm
Free
To reserve a seat please write to rsvp@storefrontnews.org with the subject heading "Storefront Films", or call (212) 431-5795.

Maya Deren Theater
Anthology Film Archives
32 Second Avenue at Second Street

In FROM THE OTHER SIDE, renowned filmmaker Chantal Akerman shifts her focus between the border towns of Agua Prieta, Sonora - where people from all over Mexico wait in limbo before attempting to cross over - and Douglas, Arizona - a town ringed by mountains and desert plains. For years, immigrants passed through Tijuana to San Diego, but now the INS/Dept. of Homeland Security, using cutting edge technologies developed during the Vietnam War and the first Gulf War, has managed to quell the flow of illegal immigration through these sites. Attempts at border crossings have been in large part relegated to geographically treacherous and sparsely populated sites such as Agua Prieta/Douglas. Alternating between landscapes and interviews, on both sides of the border, Akerman conducts an unrelenting investigation into the desolation and the devastating realities of these border conditions.

"A spare, painterly and scrupulously unsentimental look at the plight of illegal Mexican immigrants massed at the United States border. Both eerily beautiful and filled with a quiet compassion." - Dave Kehr, New York Times

"Chilling... stunningly composed... Akerman, in a few deft interviews, shows the hypocrisy and paranoia involved in U.S. immigration policy and its failure to acknowledge the economic dependence of the U.S. on undocumented laborers." - Amy Taubin, Film Comment

** 2003 Award of Merit in Film, Latin American Studies Association
** 2003 Full Frame Documentary Film Festival
** 2002 Cannes Film Festival
** 2002 Leipzig International Documentary Festival
** 2002 Chosen by "Les Cahiers du cinema" as one of the 10 best pictures of the year

Chantal Akerman (b.1950, Belgium), known for her feminist work of the seventies and eighties ("Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles"; 1975), has recently authored several documentaries and has exhibited multi-media installations based on her films in institutions including the Walker Art Center in Minneapolis, Musee d'Art Moderne de la Ville de Paris and Documenta 11, Kassel. This past year, the Pompidou Centre in Paris hosted an exhaustive survey of Akerman's films and an exhibition of her installations. She currently lives and works in Paris.

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Storefront Films 2005

As a crucial element in Storefront's program, Storefront Films embraces cinema and highlights its significant role in representing the built environment. To inaugurate the series, Storefront expands its ongoing investigation into border conditions and the work of artists practicing at the borders of art and architecture. Focusing on two contested landscapes of the Americas - the US/Mexico border and the Panama Canal - the first pair of screenings sheds light on the various narratives - personal, commercial, bureaucratic and territorial - that shape these regions. Following these screenings will be

the short films of Yves Klein, whose architectural projects are the subject of an exhibition at Storefront in March. These films are being shown together for only the second time in the US.

Schedule - Winter 2005

All screenings are on Tuesdays and begin at 7:00.

January 25, 2005
FROM THE OTHER SIDE
Directed by Chantal Akerman
99 minutes / color / 2002

This screening will be presented in conjunction with "9 families: emergency architecture", an installation by Tijuana-based arts and architecture collective Torolab, on view January 11 - February 19, 2005.

February 22, 2005
CANAL ZONE
Directed by Frederick Wiseman
174 minutes / black and white / 1977

Canal Zone is about the people who live and work in the Panama Canal Zone and shows both the operation of the Canal and the various governmental agencies - business, military, and civilian - related to the functioning of the Canal and the lives of the Americans in the zone. The film includes sequences of ships in transit, the work of special canal pilots, aspects of the civil government, work of the military, and the social, religious and recreational life of the Zonians.

March 22, 2005
17 SHORT FILMS BY YVES KLEIN
81 minutes / Black and White, & Color; Silent / 16 or 35mm / 1953 - 1962
Courtesy of the Yves Klein Archives/Collections du Musee national d'art moderne/Centre Pompidou.

The Movies of Yves Klein
Yves Klein (1928 - 1962) was not a director, but during his practice, he asked professionals from the Gaumont Studio in Paris to shoot some of his performances and ephemeral pieces. These films have been recently restored for the Yves Klein Archives by the Pompidou Center in Paris.

Organized in conjunction with the exhibition:
Yves Klein: Air Architecture
Curated by Francois Perrin
March 1 - April 9, 2005

Air Architecture was produced for and originally shown at the MAK Center for Art and Architecture in Los Angeles, California.

02.22.05
Canal Zone (USA, 1977, 174 minutes)
Directed by Frederick Wiseman

Canal Zone is about the people who live and work in the Panama Canal Zone and shows both the operation of the Canal and the various governmental agencies – business, military, and civilian – related to the functioning of the Canal and the lives of the Americans in the zone. The film includes sequences of ships in transit, the work of special canal pilots, aspects of the civil government, work of the military, and the social, religious and recreational life of the Zonians.

03.22.05
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17 Short Films by Yves Klein (B/W & Color. Silent. 16 or 35mm. 81 minutes. Courtesy of the Yves Klein Archives/Collections du Musée national d'art moderne/Centre Pompidou. 1953 – 1962)
•Yves Klein Practices Judo in Japan
•Yves Klein working on his murals for the Gelsenkirchen Opera
•"Anthropométries of the Blue Period" Performance at Gallerie de France
•"Dimanche 27 Novembre" Edition of the Newspaper
•Yves Klein producing anthropometries with a model
•Yves Klein testing the Air Roof
•Presentation of the Air Architecture project during the show "Antagonisms 2"
•"Yves Klein: Propositions Monochromes" Exhibitions at C. Allendy and I. Clert
•Exhibition of the Void at Iris Clert Gallery
•Opening of the Gelsenkirchen Opera
•Sponge Reliefs
•"Monochrome and Fire" Show in Krefeld, Prototype of the Fire Column and Wall
•Yves Klein producing Fire Paintings
•Wedding of Rotraut Uecker and Yves Klein
•Studio/Apartment of Yves Klein

Organized in conjunction with the exhibition:
Yves Klein: Air Architecture
Curated by François Perrin
March 1 – April 9, 2005

Air Architecture provides the rare opportunity to consider the conceptual artist's architectural projects and theories. Klein's architectural projects dominated the efforts of his final years. "Air Architecture" advanced Klein's ideas for creating a utopia that would return direct sensation to daily life. *"The conquest of space will indeed be achieved by restoring the legendary Eden, which will allow Man to be impregnated with sensibility in space."* (Yves Klein). *Air Architecture* was produced for and originally shown at the MAK Center for Art and Architecture in Los Angeles, California.

Storefront Films – Spring 2005

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04.26.05
Images of the World and the Inscription of War
Directed by Harun Farocki
75 minutes / Color; Black and White / 1989
During a routine surveillance operation in 1944, an Allied aircraft took topographic photographs of Poland in an attempt to locate industrial complexes that could potentially serve as bombing targets. The Allied forces' myopic search for targets that would effectively reduce the German's military potency, ostensibly precluded their ability to recognize the aerial survey they had conducted of the Auschwitz concentration camp. It would only be decades later that the implicit meaning of these images would be recognized, long after the tragic reality of the Nazi death camps had been exposed. The techniques employed in the act of observation, and the significance of the act itself are central to Farocki's sensitive and astute meditation on vision, recognition and representation.

05.31.05
Lessons of Darkness
Directed by Werner Herzog
50 minutes / Color / 1992
Lessons of Darkness presents a portrait of post-Gulf War Kuwait as a documentary about an alien planet. The war-torn landscape is breathtakingly depicted as a world in the midst of a beautiful and violent apocalypse. Lakes of oil and fields of fire are calmly portrayed as the scars of war in this alien terrain. Herzog's melancholy voiceover, coupled with a soundtrack by Mahler, Wagner and Verdi, suggests that the film's subject is less the exotic qualities of an alien world and more the strangeness of our own perception.

06.28.05
Alphaville
Directed by Jean-Luc Godard
99 minutes / Black and White / 1965

A cockeyed fusion of science fiction, pulp characters, and surrealist poetry, Godard's irreverent journey to the mysterious Alphaville remains one of the least conventional films of all time. Eddie Constantine stars as intergalactic hero Lemmy Caution, on a mission to kill the inventor of fascist computer Alpha 60.

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Storefront Films

In September 2004, Storefront initiated a new film series presented on the last Tuesday of every month. Storefront Films embraces cinema as a crucial element in Storefront's program and highlights film's significant role in representing the built environment. Each month a film will be chosen either in conjunction with the current Storefront exhibition or with the direction of a New York-based artist, architect or curator. The film series will draw from a broad range of themes and act as both a complement to and elaboration upon the work presented at Storefront. There will be a short presentation preceding each film and an informal reception following the screening. Storefront Films uniquely serves the general public by providing the only New York City venue that regularly engages film's relationship to architecture and the built environment. Ten films will be screened each year. Screenings will be free to the public and reservations will be available for Storefront members.

Schedule

All Films begin at 7:30 and are free to the public.

09.28.04
Memories of Underdevelopment (Cuba, 1968)
Directed by Tomás Gutiérrez Alea

Organized in conjunction with the exhibition:
Architecture and Revolution in Cuba, 1959-1969
Curated by Eduardo Luis Rodríguez
September 14 – October 30, 2004

11.30.04
Salut Les Cubains (France, 1963)
Directed by Agnes Varda

Suite Havana (Cuba, 2003)
Directed by Fernando Pérez

12.28.04

No Screening

01.25.05

Organized in conjunction with the exhibition:
Border Urbanism
Curated by Raúl Cardeñas of TOROLAB, Tijuana, México
November 9 – December 18, 2004

02.22.05
17 Short Films by Yves Klein (81 min.)
•Yves Klein Practices Judo in Japan
•Yves Klein working on his murals for the Gelsenkirchen Opera
•"Anthropométries of the Blue Period" Performance at Gallerie de France
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•Sudio/Apartment of Yves Klein

Organized in conjunction with the exhibition:
Yves Klein: Air Architecture
Curated by François Perrin
January 11 – February 12, 2004

03.29.05

Guest Curator:
Joseph Holtzman, *Nest Magazine* (to be confirmed)

04.26.04

05.31.04

06.28.04

07.26.04

Annual Budget

Theater Rental	$7000
Film Rental & Rights	$6000
Curator's Fees	$5000
Advertising	$5000
Reception	$4000
Total	$27,000

We are currently in conversation with Anthology Film Archives to finalize an agreement through which theater rental will be provided free of charge. Additionally, we are seeking to collaborate with a sponsor that will underwrite other monthly expenses for this program.

Lynne Harlow
Lynne@LilyAuch.org